

**DC COMICS**

**THE NEW 52!**

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US

**SCOTT  
SNYDER**  
**GREG  
CAPULLO**  
**JONATHAN  
GLAPION**

# BATMAN



RATED **T** TEEN

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DIRECT SALES

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DEC 2011



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# BATMAN



**DIRECT SALES**

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**RATED T** TEEN

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DEC 2011



**DC COMICS**

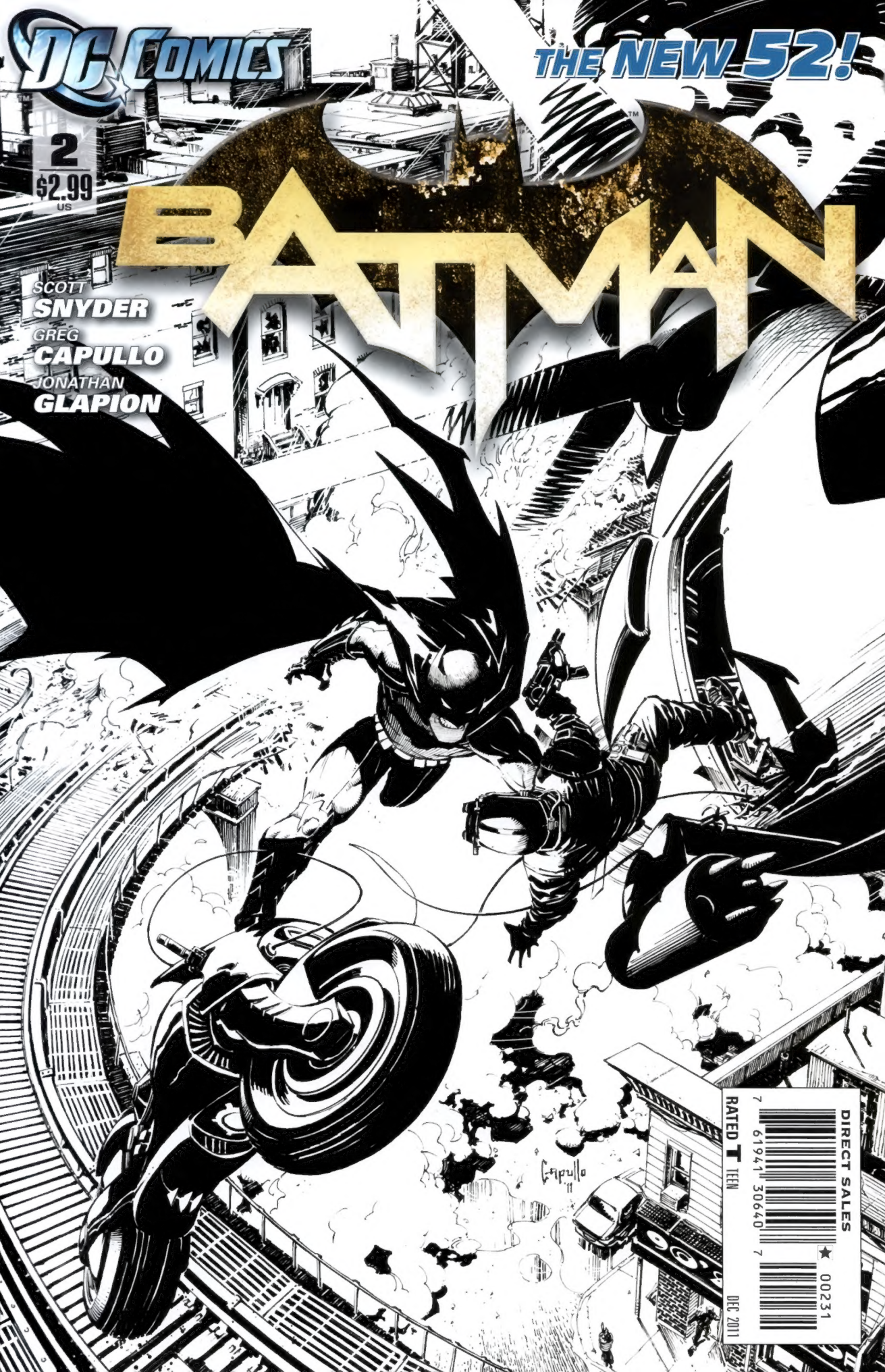
**THE NEW 52!**

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GLAPION**

# BATMAN



**RATED T**  
TEEN

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**DIRECT SALES**

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DEC 2011



*The original  
Wayne Tower.*

*If you came to Gotham city today, right now, and took a tour of the building, here are some things your guide would tell you:*

*The tower was constructed in 1888, under the watch of my great, great grandfather Alan Wayne.*

*He built the tower to serve as a symbol of welcome to people coming to Gotham. And, as your guide will point out, from the ground up, it's designed to give visitors like you the feeling that they're cared for and protected.*

*For example, your guide will say, the building has twelve gargoyles or "guardians," as Alan insisted they be called--one to watch over each passageway into the city.*


*The five guardians at the first tier were placed there to watch over the five original gateways into Gotham--the three bridges and two tunnels.*

*Higher up the tower is a ring of seven guardians, one to protect each of the seven train lines that converge at Union Station, below Wayne Tower's base.*

*And at the top of the tower is the observation deck, which Alan insisted remain free and open to the public every weekend, all year round.*

*For the windows, Alan demanded that only the best glass be used. A kind of double-bonded, laminated float glass, designed to be crystal-quality, weatherproof. And, most important, unbreakable.*




A large comic book panel showing a man in a dark suit and white shirt falling through a ceiling made of shattered glass. He has a pained expression, his eyes are closed, and his mouth is open in a grimace. Two throwing knives are embedded in his chest, one on each side. The background is a dense field of yellow and orange glass shards. The lighting is dramatic, with strong highlights and shadows.

Unbreakable, that is, unless--  
like the assassin who just kicked  
me through them--you know  
how to hit the glass just right.

Make impact at the edge  
of the plate, rather than  
the center, where it's  
designed to bend and flex.


The throwing knives  
are perfectly placed,  
too. Lodged tight in  
my brachial arteries.

The pain and blood  
loss make it almost  
impossible to grab  
on to anything  
to break my fall...

A smaller comic book panel showing the man falling away from the shattered glass ceiling. He is in a more horizontal position, still in his suit, with his arms outstretched. The city below is visible, with buildings and streets. The perspective is from above, looking down at him as he falls.

...impossible to  
do anything.

Except bleed  
and drop...

A smaller comic book panel showing the man falling towards the city. He is in a more vertical position, still in his suit, with his arms outstretched. The city below is visible, with buildings and streets. The perspective is from above, looking down at him as he falls.

...and watch the city  
rise up to greet me.



24 HOURS EARLIER...



...I'M POSITIVE! I HIT HIM WITH TWO POUNDS OF SEMTEX. TWO POUNDS!



SAY WHAT YOU WANT, I'LL SPIKE THE BALL WHEN WE'RE OVER THE HARBOR. OUR GUY IS SUPPOSED TO BE WAITING JUST PAST THE STRAITS TO TAKE THE STATUES.



WHY ARE WE GOING SO DAMN SLOW? I THOUGHT THIS THING WAS SUPPOSED TO CRUISE AT TWO-HUNDRED KNOTS!

IT IS. BUT HE DESTROYED THE COAXIAL WITH THAT "BAT" THING.

YOU WANT FASTER? DUMP A FEW OF THE PRETTY LADIES.

BUT OUR GUY SAID ALL TEN OF THESE THINGS FROM THE HELLENISTIC WING. TEN.



HE ISN'T THE ONE ABOUT TO GO DOWN IN THE MIDDLE OF THE AVENUE. START TOSsing THEM!



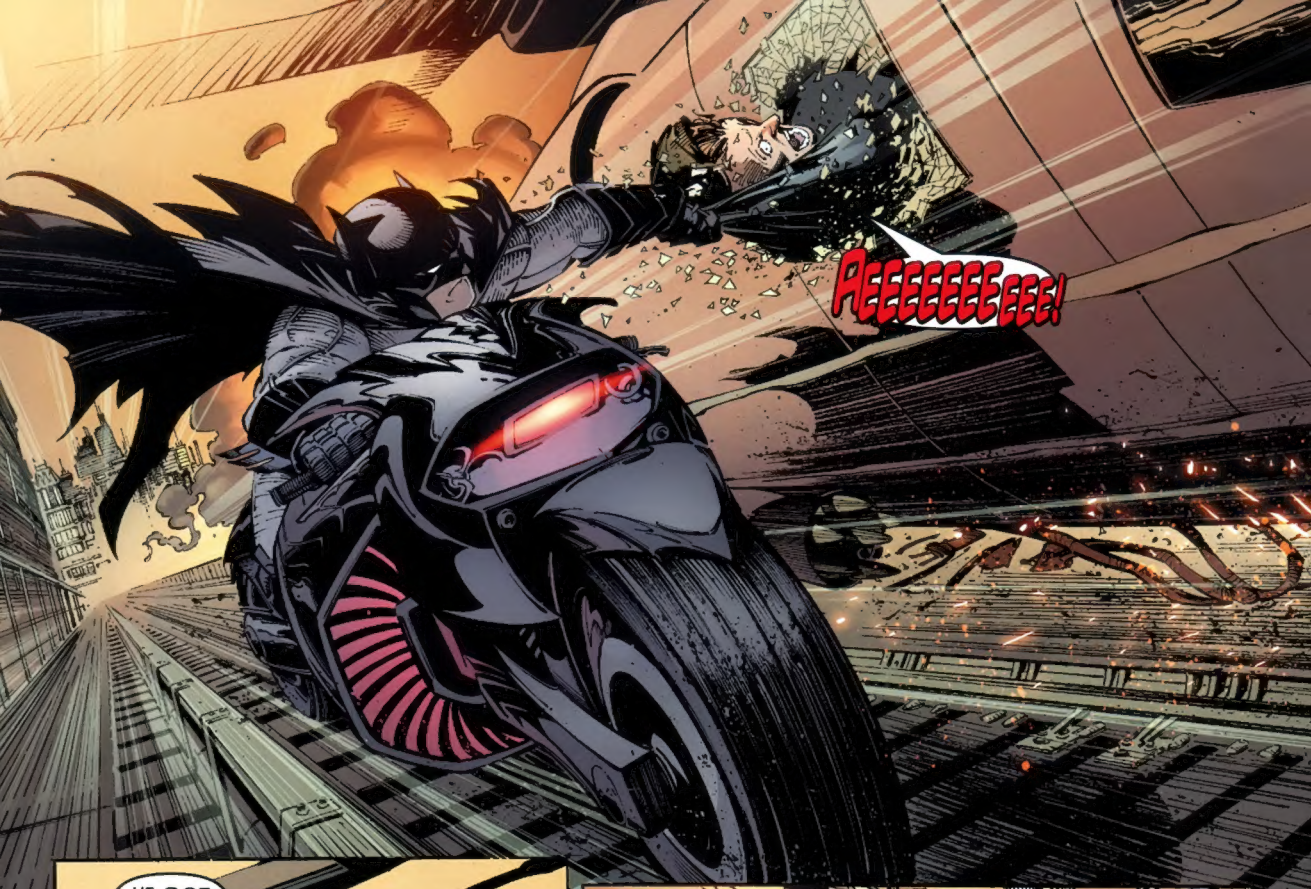
HELL, I NEVER WAS MUCH FOR PALE GIRLS, ANYHOW.



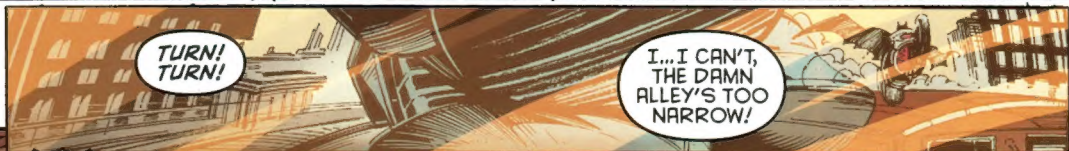
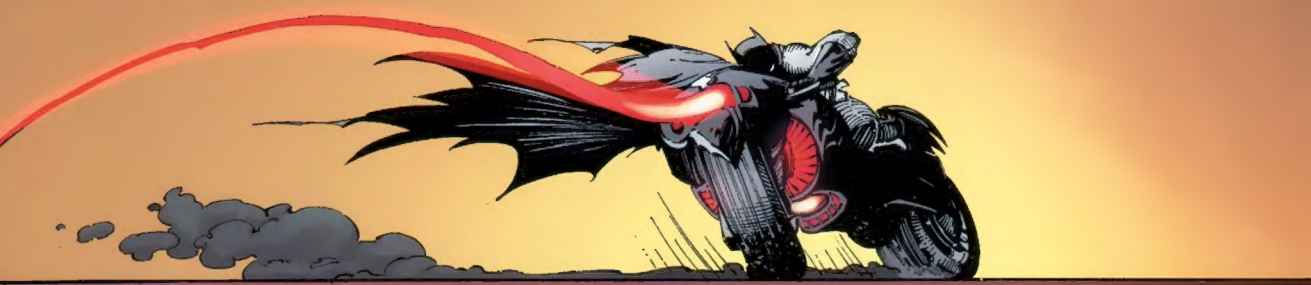
AND AT LEAST THESE ONES WON'T SCREA--

# CRASH









SIR? COMMISSIONER GORDON HAS ARRIVED AT THE MORGUE.

NOTED, ALFRED.

SHALL I ASSUME YOU WON'T BE BACK FOR THE AUTOPSY? I CAN POWER DOWN THE--

I'LL BE THERE...



BUT, SIR, I HAVE YOU ALL THE WAY OVER ON--

RELAX. THIS'LL ONLY TAKE A MOMENT.





I'M AFRAID  
THERE'S LITTLE MORE  
TO RELAY THAN THE OBVIOUS.  
OUR JOHN DOE WAS STABBED  
MULTIPLE TIMES, LIKELY IN  
AN ACT OF TORTURE.



DIED FROM THE  
ORAL WOUND, HERE,  
WHICH CAUSED HIM TO  
HEMORRHAGE INTO  
HIS OWN THROAT.

CHOKED  
ON HIS OWN  
BLOOD... AH,  
GOTHAM,  
PLEASANT AS  
EVER.



I SHOULD  
BE GOING.  
THEY'RE WAITING  
ON ME DOWN  
IN BURNS. HIT  
THE LIGHTS  
ON--



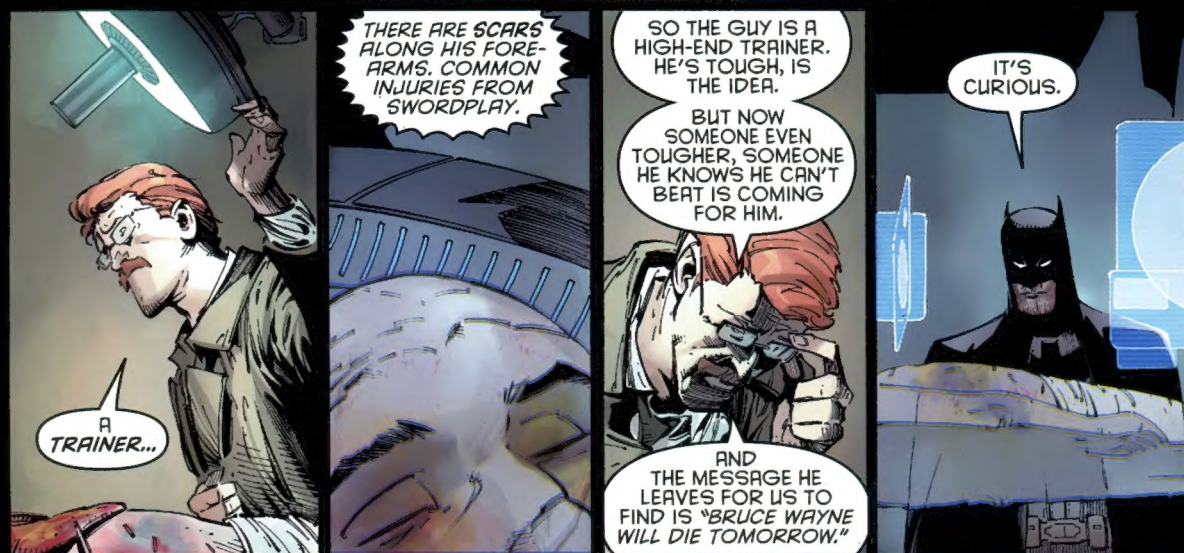
--MY WAY  
OUT. BILL,  
DON'T YOU  
THINK I KNOW  
THE DRILL BY  
NOW?

'NIGHT,  
COMMISSIONER.

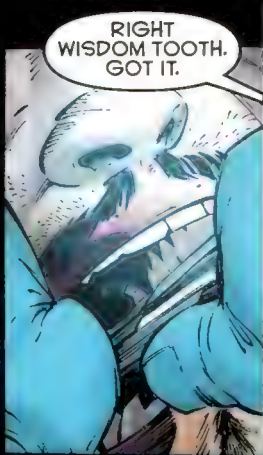


WELL?









RIGHT WISDOM TOOTH. GOT IT.



HUH... TAKE A LOOK.



SAME EMBLEM ON THE THROWING KNIVES USED TO KILL HIM.

IT'S AN **ATHENIAN OWL**. IT APPEARED ON COINS IN ANCIENT GREECE. IT WAS A SYMBOL OF WEALTH AND POWER.

"BEWARE THE COURT OF OWLS, THAT WATCHES ALL THE TIME, RULING GOTHAM FROM A SHADOWED PERCH, BEHIND GRANITE AND LIME. THEY WATCH YOU AT YOUR HEARTH, THEY WATCH YOU IN YOUR BED, SPEAK NOT A WHISPERED WORD OF THEM, OR--"



"--THEY'LL SEND THE TALON FOR YOUR HEAD."

I KNOW THE NURSERY RHYME, JIM. BUT THE COURT OF OWLS IS JUST A LEGEND.

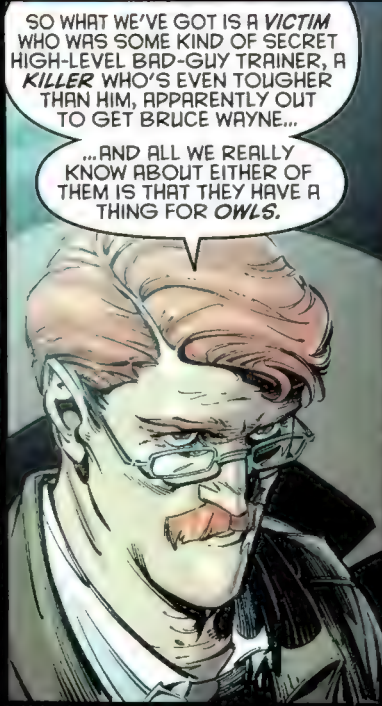
TO BE BLUNT, SO WERE YOU FOR A WHILE.

THEY DON'T EXIST.

AND YOU KNOW THAT BECAUSE...

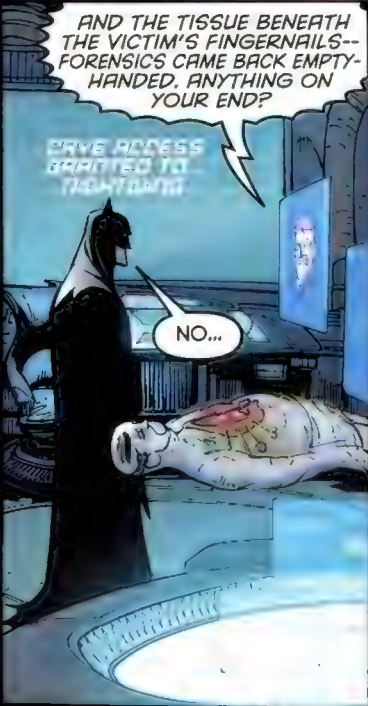
I JUST KNOW.

WELL, WHOEVER THE KILLER IS, HE WANTS US TO BELIEVE THE GHOST STORY.



SO WHAT WE'VE GOT IS A **VICTIM** WHO WAS SOME KIND OF SECRET HIGH-LEVEL BAD-GUY TRAINER, A **KILLER** WHO'S EVEN TOUGHER THAN HIM, APPARENTLY OUT TO GET BRUCE WAYNE...

...AND ALL WE REALLY KNOW ABOUT EITHER OF THEM IS THAT THEY HAVE A THING FOR **OWLS**.



AND THE TISSUE BENEATH THE VICTIM'S FINGERNAILS-- FORENSICS CAME BACK EMPTY-HANDED. ANYTHING ON YOUR END?

CAVE ACCESS GRANTED TO NIGHTWING

NO...



KNOCK KNOCK.

...BUT I'M LOOKING INTO IT. I'LL BE IN TOUCH.





WHOA. YOU INSTALLED A PHOTOGRAMMETRIC SCANNER IN THE CITY MORGUE...?

IT SIMPLIFIES THINGS.



NO MORE SNEAKING IN AND OUT. COME ON, THOUGH. ADMIT IT. YOU'RE GOING TO MISS THAT VENTILATION SHAFT. THE ONE WITH--

THIS IS THE JOHN DOE I BRIEFED YOU ON, DICK. THE ONE WHO HAD *YOUR DNA* UNDER HIS FINGERNAILS.

GOOD THING WE KEEP ALL OF OUR BAT-FAMILY DNA PROTECTED.



DO YOU RECOGNIZE HIM?

I...DO.

IT WAS ABOUT A WEEK AGO, AT THE END OF THE GROUND-BREAKING FOR OUR NEW WEST SIDE PROMENADE. I WAS LEAVING...



...THE PRESS WAS TAKING PICTURES, ASKING ABOUT YOUR NEW GOTHAM INITIATIVE, AND I WAS HIGHTAILING IT OUT OF THERE AND ALL OF A SUDDEN THIS STRANGER--YOUR JOHN DOE--CAME UP TO ME AND GRABBED MY ARM.



HE LOOKED HAGGARD. REALLY AT THE END OF HIS ROPE. AND THEN, BEFORE I COULD GET AWAY FROM THE PRESS AND TALK TO HIM, HE SAID SOMETHING LIKE...



"...THEY'RE REAL. THEY'RE EVERYWHERE. AND THEY'RE SENDING HIM FOR YOU-- ALL OF YOU."





AND THEN--

AND THEN SECURITY GOT TO HIM. BEFORE I COULD FOLLOW UP, HE WAS GONE. I NOTED IT, BUT HONESTLY, I JUST ASSUMED BY THE LOOKS OF HIM HE WAS A ZEALOT OR SOMETHING. ALL FIRE AND BRIMSTONE...

NOW, THOUGH... STILL, I DON'T GET WHY HE WOULD APPROACH ME WHEN YOU WERE THE ONE IN DANGER.

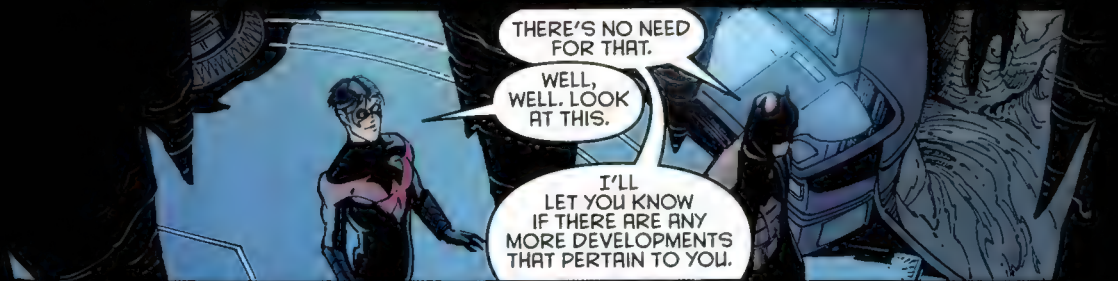
AND YOUR DNA.



WHEN SECURITY PULLED HIM OFF, HE STILL HAD MY ARM.



I CAN TAKE OFF MY GLOVE AND SHOW YOU. IT WAS A WEEK AGO, BUT THE SCRATCH MARKS ARE STILL THERE.



THERE'S NO NEED FOR THAT.

WELL, WELL. LOOK AT THIS.

I'LL LET YOU KNOW IF THERE ARE ANY MORE DEVELOPMENTS THAT PERTAIN TO YOU.



YOU ALREADY CHECKED THE SURVEILLANCE FOOTAGE FROM THE GROUNDBREAKING, DIDN'T YOU? THAT'S WHY YOU DON'T CARE ABOUT CHECKING MY ALIBI.



DICK, YOU KNOW ME BETTER THAN ANYONE, EXCEPT PERHAPS FOR ALFRED...

OF COURSE I CHECKED THE SURVEILLANCE FOOTAGE.

I HAVE TO GO.

WELL, ENJOY YOURSELF, PARTNER. BECAUSE ACCORDING TO YOUR JOHN DOE'S FLAMING NOTE...

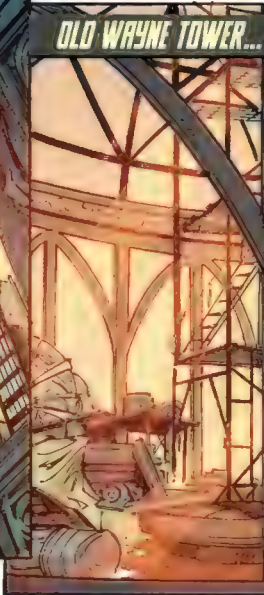


WELL, ENJOY YOURSELF, PARTNER. BECAUSE ACCORDING TO YOUR JOHN DOE'S FLAMING NOTE...





"...YOU'VE GOT LESS THAN TWELVE HOURS TO LIVE."



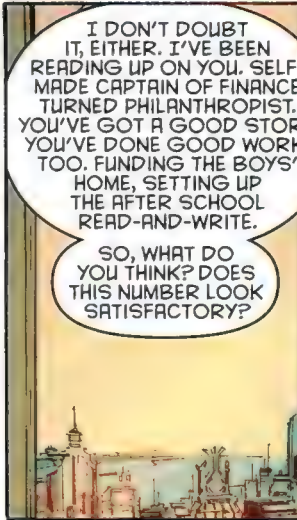
OLD WAYNE TOWER...

I JUST WANT TO SAY HOW MUCH I APPRECIATE YOUR MEETING WITH ME, BRUCE. I CAN ONLY IMAGINE HOW BUSY YOU MUST BE THESE DAYS.

NOT TOO BUSY TO MEET WITH LINCOLN MARCH, THE "NEXT MAYOR OF GOTHAM."

IS THAT WHAT THE GOSSIPS ARE SAYING?

SOME.



I DON'T DOUBT IT, EITHER. I'VE BEEN READING UP ON YOU. SELF-MADE CAPTAIN OF FINANCE TURNED PHILANTHROPIST. YOU'VE GOT A GOOD STORY. YOU'VE DONE GOOD WORK, TOO. FUNDING THE BOYS' HOME, SETTING UP THE AFTER SCHOOL READ-AND-WRITE.

SO, WHAT DO YOU THINK? DOES THIS NUMBER LOOK SATISFACTORY?

BRUCE, I'M NOT HERE TO ASK FOR MONEY...

...DON'T GET ME WRONG, EVERY DOLLAR IS APPRECIATED.



HELL, MAYOR HADY HAS ABOUT TEN LINES OF CREDIT RUNNING AT ALL TIMES.

FROM SOURCES THAT ARE QUESTIONABLE AT BEST.



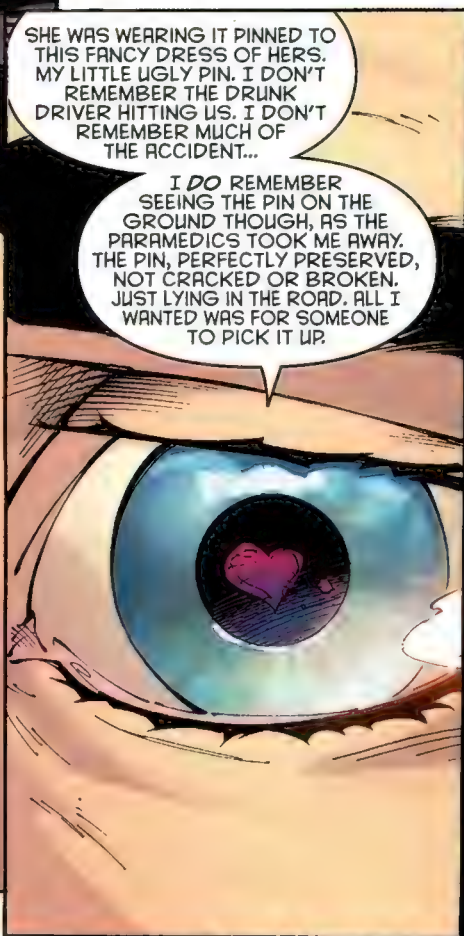
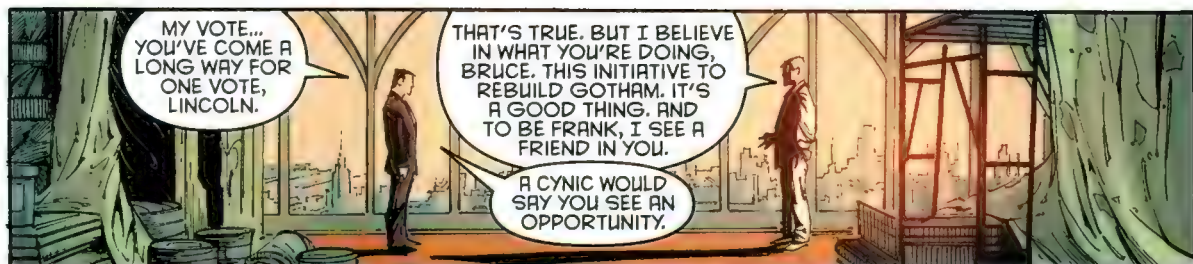
IF YOU'RE ASKING FOR A PUBLIC ENDORSEMENT, I'M AFRAID I DON'T DO THAT.

I'M NOT AFTER A PUBLIC ENDORSEMENT, EITHER.

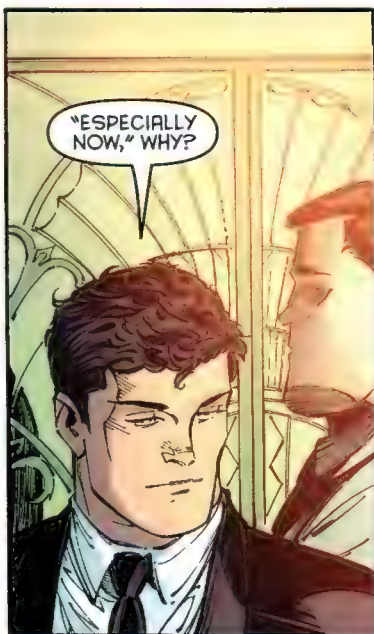
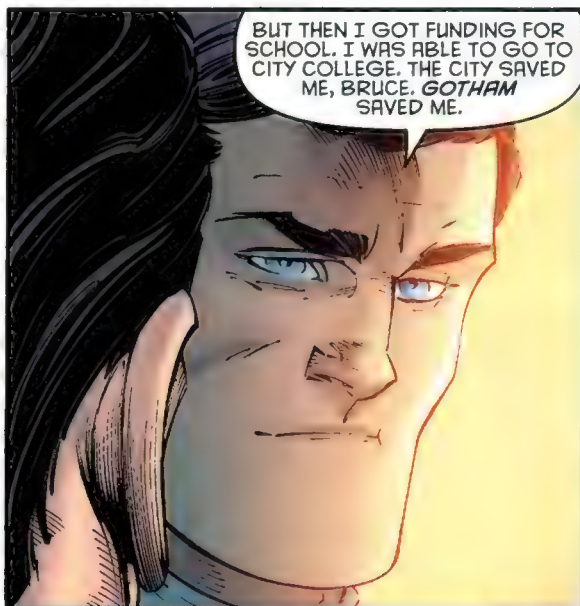


ALL I'M REALLY AFTER IS YOUR VOTE.













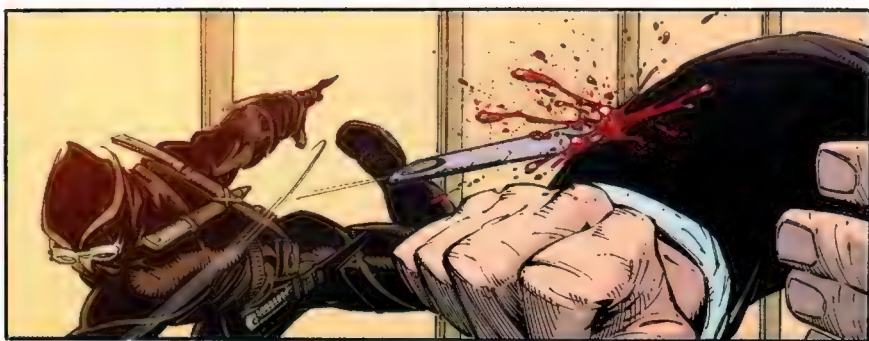




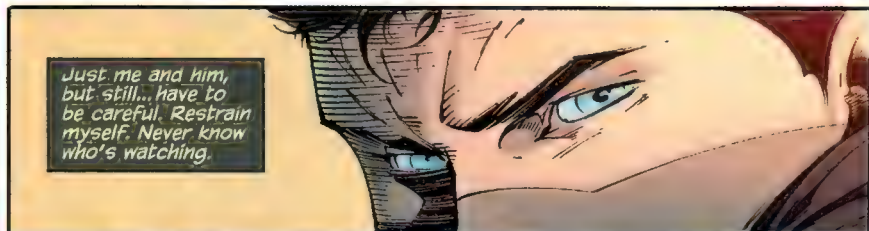
Don't  
recognize  
him.

Someone new.

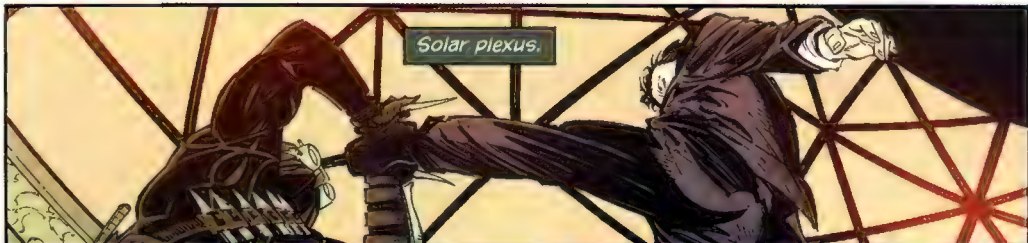
Someone fast.



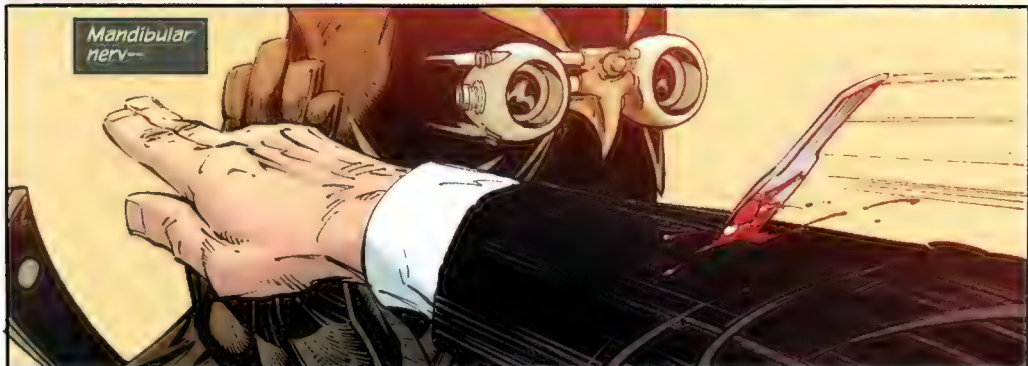
Just me and him,  
but still... have to  
be careful. Restrain  
myself. Never know  
who's watching.



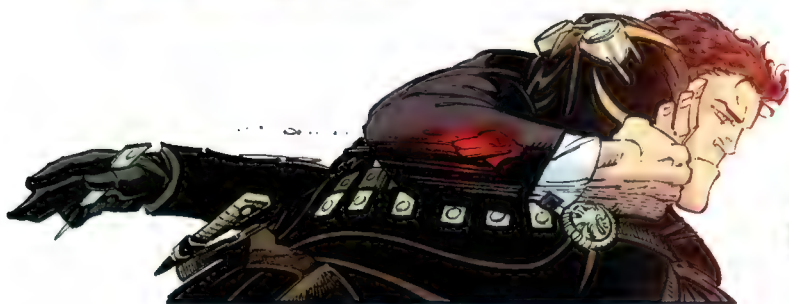
Go for  
strikes  
that look  
like lucky  
blows.



Solar plexus.

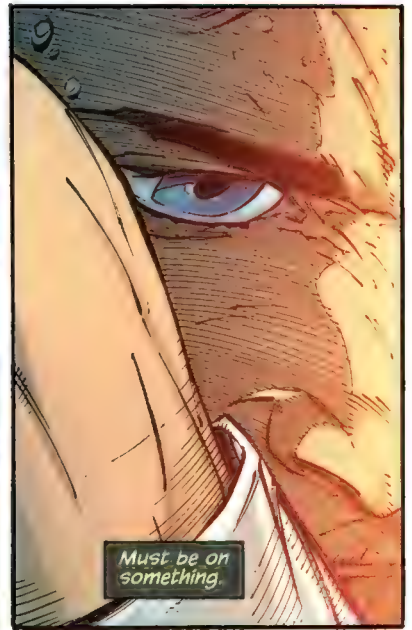
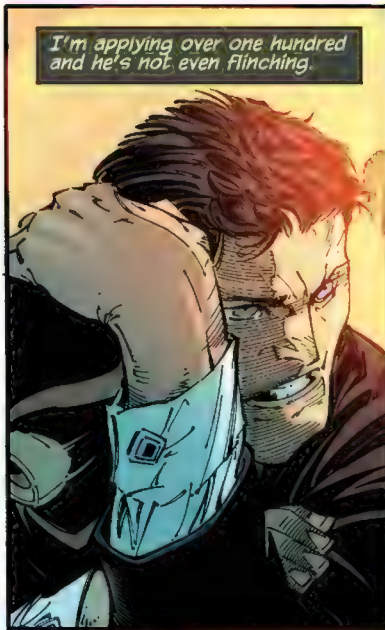


Mandibular  
nerv--

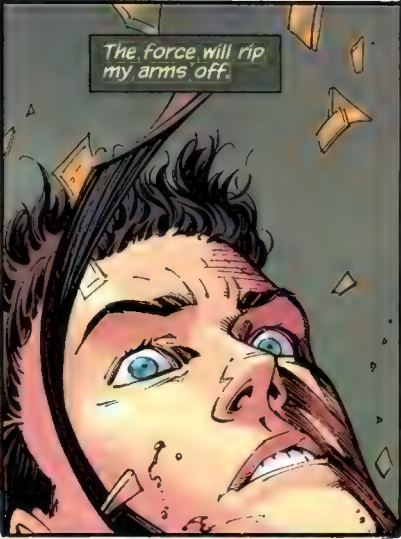


All right. Playtime's over.

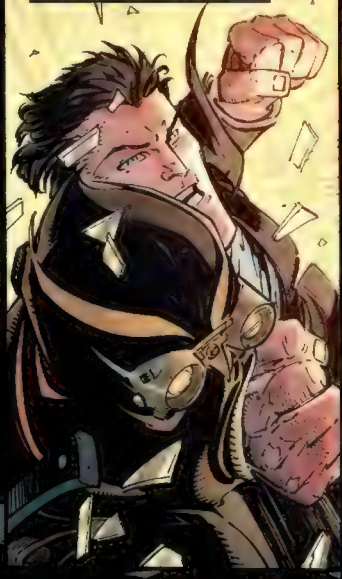














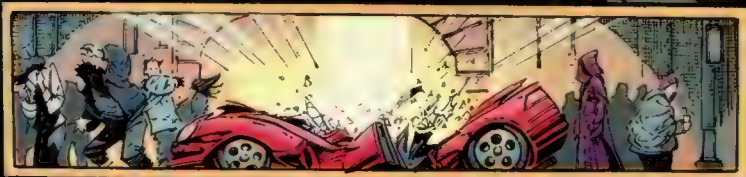
Something your tour guide wouldn't mention, either. Because there's one guardian people don't tell you about, when you visit.




There's something I didn't mention earlier, about the design of Old Wayne Tower.



They don't bother to mention it because it was added later, in 1930, and because it sits in the middle of the building and can't be seen from the elevators or the deck.



The thirteenth guardian.  
Installed by Alan's son,  
Henry, my great-grandfather.

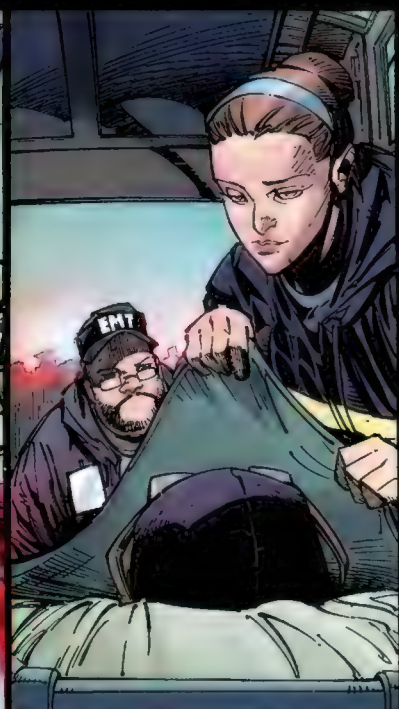
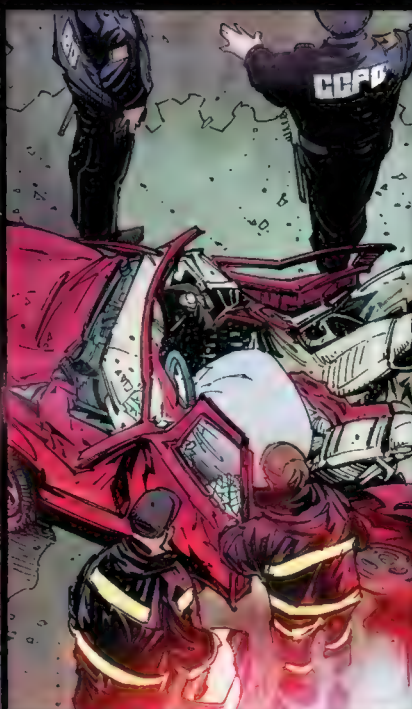
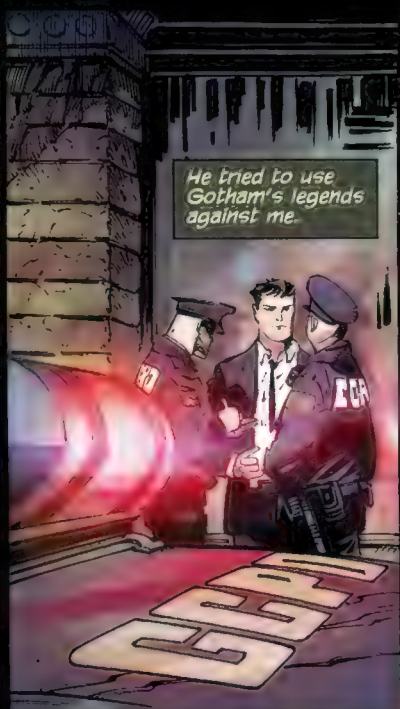


The guardian for  
visitors to Gotham  
arriving by air.



Whoever it was that just  
tried to kill me, he was good.

But he made  
one mistake.



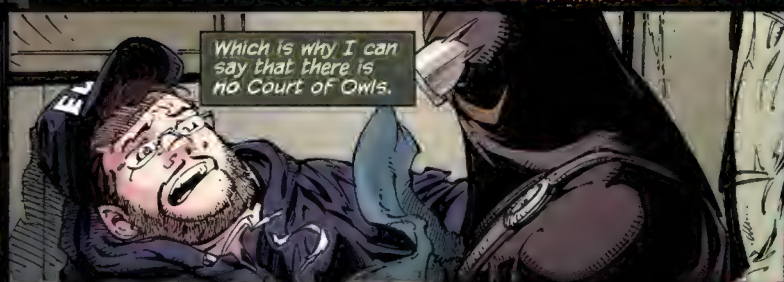
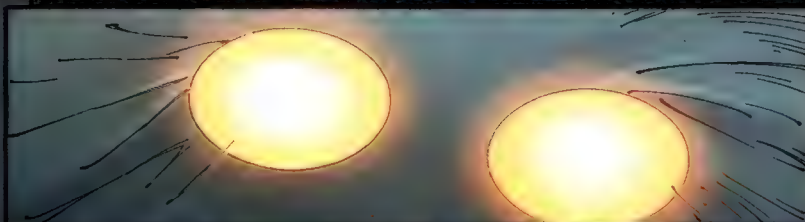
But I'm the  
only legend this  
city needs.



*In many ways,  
it's my oldest  
and truest friend.*



*And it knows me better than  
anyone, just as I know it.*



*Which is why I can  
say that there is  
no Court of Owls.*

# TRUST FALL

Writer

**SCOTT  
SNYDER**

Pencils

**GREG  
CAPULLO**

Inks

**JONATHAN  
GLAPION**

Colors

**FCO**

Letters

**RICHARD STARKINGS &  
COMICRAFT'S JIMMY  
BETANCOURT**

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**JANELLE ASSELIN**

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**MIKE MARTS**

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**CAPULLO & FCO**

Variant Cover By

**JIM LEE,**

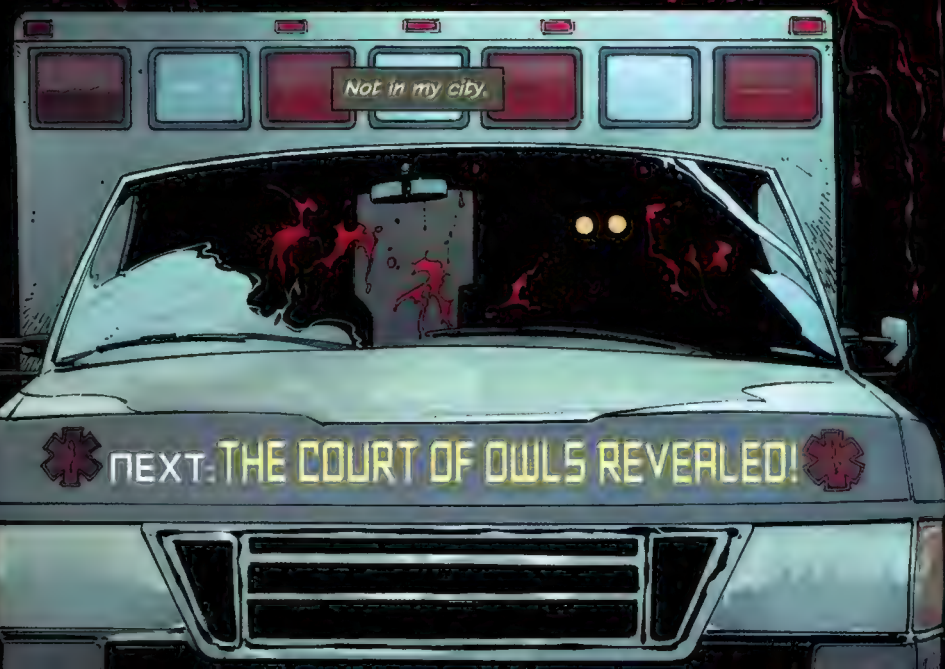
**SCOTT WILLIAMS &**

**ALEX SINCLAIR**

Batman

Created by

**BOB KANE**





From the artist of THE NEW YORK TIMES Bestselling Graphic Novel JOKER

LEE BERMEJO

# BATMAN

## NOËL


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**DC COMICS**  
read.dccomics.com

A Deluxe Oversized  
Original Graphic Novel

November 2011



A large, dramatic illustration of Batman and Scum. Batman, in his iconic suit and mask, is on the right, looking down at Scum with a menacing, toothy grin. Scum, a man with wild, spiky blonde hair and a wide-eyed, desperate expression, is on the left, looking up at Batman. The background is dark and atmospheric, with some light reflecting off surfaces.


SCUM, YOU  
NEVER CEASE TO  
**AMAZE** ME. DO YOU  
HAVE ANY **IDEA** WHAT  
WAS IN THAT BAG YOU  
DELIVERED?!?

# BATMAN NOËL

SPECIAL SNEAK PREVIEW  
STORY AND ART BY LEE BERMEJO  
COLORS BY BARBARA CIARDO  
LETTERS BY TODD KLEIN

A smaller panel showing Scum lying on his back on a wet, reflective surface. He is looking up in shock and fear at the bottom of Batman's leg and boot, which is positioned just above him. The lighting is dramatic, with strong highlights and deep shadows.

YOU  
**SHOULD** BE  
GOING TO JAIL  
TONIGHT.

A panel showing Batman from the chest up, looking down with a cold, determined expression. His mask and cowl are clearly visible, and his cape is draped over his shoulders. The background is dark and indistinct.

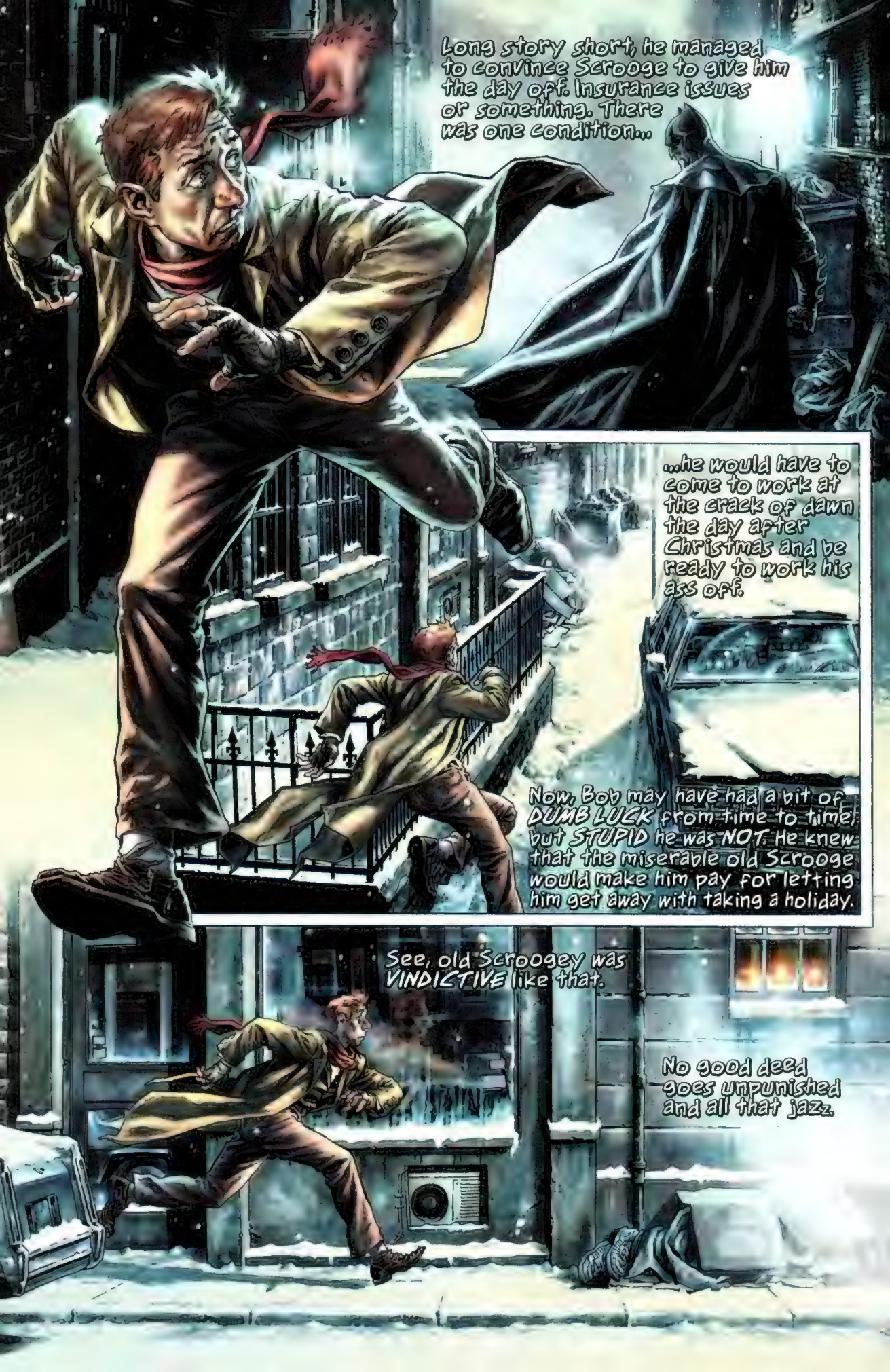
CONSIDER  
YOURSELF LUCKY  
THAT YOU MAKE A  
BETTER PIECE OF  
**LIVE** BAIT THAN  
**JAIL** BAIT.

Bob, being  
the good guy  
that he was...

A panel showing Batman standing in a city street at night. He is looking down at Scum, who is lying face down on the ground. The street is wet and reflects the ambient light. In the background, there are buildings and a fire escape.

...considered himself lucky  
for a guy **DOWN** on his luck.





Long story short, he managed to convince Scrooge to give him the day off. Insurance issues or something. There was one condition...

...he would have to come to work at the crack of dawn the day after Christmas and be ready to work his ass off.

Now, Bob may have had a bit of **DUMB LUCK** from time to time, but **STUPID** he was **NOT**. He knew that the miserable old Scrooge would make him pay for letting him get away with taking a holiday.

See, old Scroogey was **VINDICTIVE** like that.

No good deed goes unpunished and all that jazz.



Bob was afraid of him,  
no doubt about that.  
Was a time he woulda  
just QUIT.

That was before the KID,  
though. He had responsi-  
bilities now, stuff you  
can't just run away from.  
Seemed like everyone and  
**EVERYTHING** constantly  
reminded Bob of how  
**LIMITED** his options  
were.



The thought followed  
him like a dog tracking  
his **SCENT**...

...and the dog was  
big and **SCARY**.



Fear is a funny thing, though.  
Some guys can get so scared  
that they let that fear stop  
'em in their **TRACKS**...



# KERASH!

...it's like a thick wall  
keeping them from  
where they wanna go.

Other  
guys, well,  
they break  
through.



They let the  
fear **DRIVE** them.





Scrooge  
was this  
kind of  
fella.



NOTHIN' and  
NO ONE had  
ever stopped  
him.



He had  
forgotten  
what it was  
like to  
WANT.

*Another joke goes  
right over your  
head.  
(sigh) Too  
slow off...*





### BIRDS OF PREY

**DUANE SWIERCZYNSKI**

(writer)

**JESUS SAIZ**

(artist)

**1. What do you love about writing/drawing these characters?**

Jesus: I love the challenge of drawing a group of four women and being able to give each one of them her own personality.

Duane: This all-new lineup of the Birds—Black Canary, Katana, Poison Ivy, and Starling—is just a fun mess of conflicting personalities...you almost don't need a villain!

**2. What is your favorite thing about your part in the New 52?**

Jesus: I guess every artist likes that his "oeuvre" stays in the memory of his audience, that it has some significance. So having the chance to be a part of an event like this one is a real privilege.

Duane: I'm relishing the opportunity to try something new with a much-beloved team. The best part was being able to create a new character—Starling—with Jesus.

**3. Can you tease the villains they will be fighting? What villains would you like to draw?**

Duane: I don't want to give too much away, but there are a ton of them, and they have this creepy invisibility thing going on.

Jesus: I've always loved to draw monsters. So from Killer Croc to anybody else, I'm good with any villain if he/she/it has a bizarre look!

**4. What new thing are you doing with these characters?**

Jesus: Well, most of the lead characters are different from the ones we had before, so the main change would be that one: the new dynamics between the characters.

Duane: I wanted to give each Bird a specific reason to join the team. For instance, why would someone like Poison Ivy hitch up with a do-gooder like Black Canary?

**5. How will you shock readers?**

Jesus: I think the part that is really going to impress readers is Duane's work. This

man is a genius when it comes to using the action scenes to move the story forward while giving it more depth.

Duane: I'll go for a shock once in a while...but I really want to surprise the hell out of readers. If they can guess what's coming, why would they bother to keep reading?

**5.2 What is your favorite page in this first issue and why?**

Jesus: Page 18, because it's that moment in the middle of a really fast-paced story when it all becomes almost intimate. It's about the only moment when this comic book lets you stop and catch your breath.

Duane: The page where Starling dukes it out with a pack of our mysterious killers. We got dented metal, bustin' glass, gunfire...and Jesus makes it all so kinetic and crazy.



### CAPTAIN ATOM

**JT KRUL** (writer)

**FREDDIE WILLIAMS II** (artist)

**1. What do you love about writing/drawing this character?**

JT: Nathaniel may have these limitless powers, but he's a regular guy, and he's isolated and alone in many ways. I like writing characters that feel removed from those around them. Being different isn't always a fun thing, but it's definitely compelling stuff for me.

Freddie: Captain Atom is an elegant, powerful interloper in the grittiness of the real world; I love trying to capture that in the visuals!

**2. What is your favorite thing about your part in the New 52?**

JT: Honestly, my playmates. Working with Freddie is proving to be one of the most collaborative experiences in my comics career to date, and the entire team has been great.

Freddie: The excitement of it all! It's a pleasure to work on a book with such varying themes, themes that you don't normally see in a super hero book, in a launch as unprecedented as the New 52!

**3. Can you tease the villains he will be fighting?**

JT: His threats will not be your usual fare. Part of the dilemma for Captain Atom will be how his own abilities affect the world around him. It's not always a matter of what can he do, it's what should he do.

Freddie: He must face enemies ranging from forces of nature to rampaging power armor to himself.

**4. What new thing are you doing with this character?**

JT: Captain Atom has long been a team player, but with this book, he is a man alone. If you can even call him a man anymore.

Freddie: We are keeping the super hero themes but applying science fiction themes and elements of the esoteric.

**5. How will you shock readers?**

JT: Right out of the gate, this book is going to have a very different vibe than what people might expect. It's got a creepiness to it, a horror element lurking in the shadows.

Freddie: The visual approach I'm taking is completely experimental for me. From a new inking approach to new storytelling mechanics, I want readers to feel the difference from my older work, both

for my artistic growth and to bring a unique feel to the world!

**5.2 What is your favorite page in the first issue and why?**

JT: The last page. It's got it all—action, energy, power, emotion. And it shows that all bets are off with this book.

Freddie: Early in the issue, Captain Atom realizes that flying around zapping bad guys is not the only application of his power. That is my favorite moment—new doors are suddenly open to him. Now, not even the sky's the limit!



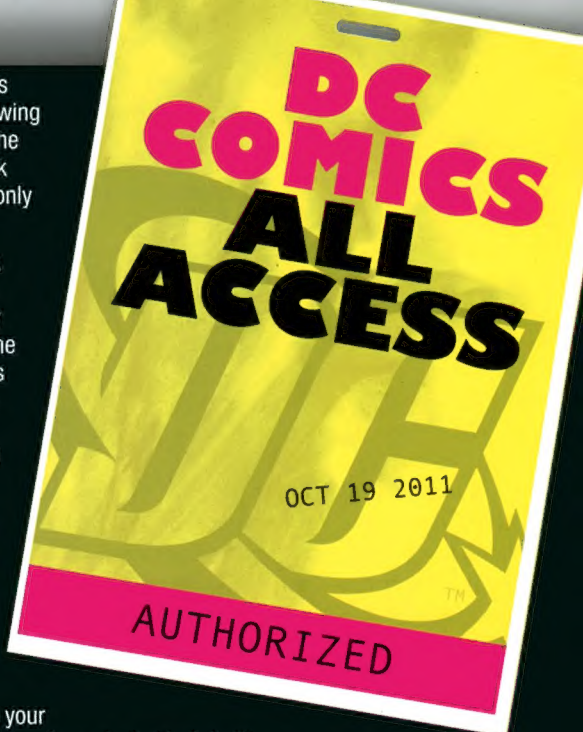


**W**hen you're smack dab in the middle of something, you sometimes don't realize how special or meaningful it is. But hearing the growing anticipation from readers and freelancers alike and then seeing the huge success our first month of the New 52 was, I can't help but step back and feel a certain level of awe at all that's been accomplished. And we're only getting started!

You've seen and heard plenty about some of the more familiar titles I work on, like ACTION COMICS, SUPERMAN and WONDER WOMAN, and truth be told, these aren't books that need any help—they've turned out amazingly well (as I hope you know by now)! But working on the New 52 has given me the chance to diversify a little, and thanks to the well-deserved promotions of Chris Conroy and Wil Moss to Associate Editor, I've been able to give up SUPERBOY and SUPERGIRL and work on some more offbeat titles like I, VAMPIRE, SWAMP THING, and DEMON KNIGHTS. Since I've written about VAMPY (as we like to call it) recently on the DCU blog, and you'd have to be hiding under a rock not to have heard the buzz about SWAMPY (see a trend?), I wanted to wax a little about DEMON KNIGHTS (no clever title shortening here—any suggestions?).

Paul Cornell, the madman behind Lex Luthor's "Black Ring" saga in ACTION COMICS, was invited to write a new Demon series. Our only request: that it be set in the dark ages of the DCU. What Paul came back with was a whole team around the Demon, with Etrigan and his reluctant host Jason Blood in the unlikely role of leader. With two issues in your hands, I think you can see he's not only brought a whole new take to the team dynamic, but he's built a living, breathing world where events from the dark ages will/have/did have an important impact on the goings-on of today's new DCU (unless you thought their cameo in STORMWATCH #1 was an oversight). Of course, all he's written would be just words if not for Diogenes Neves, Oclair Albert and Marcelo Maiolo, who've brought this world to life in a way I didn't dare to hope. I love this book, I hope you do, too, and if you haven't checked it out, perhaps these spotlights from issues # 2-4 will tempt you. Let me know what you think!

--Matt Idelson



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# THE PROLETARIAT

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